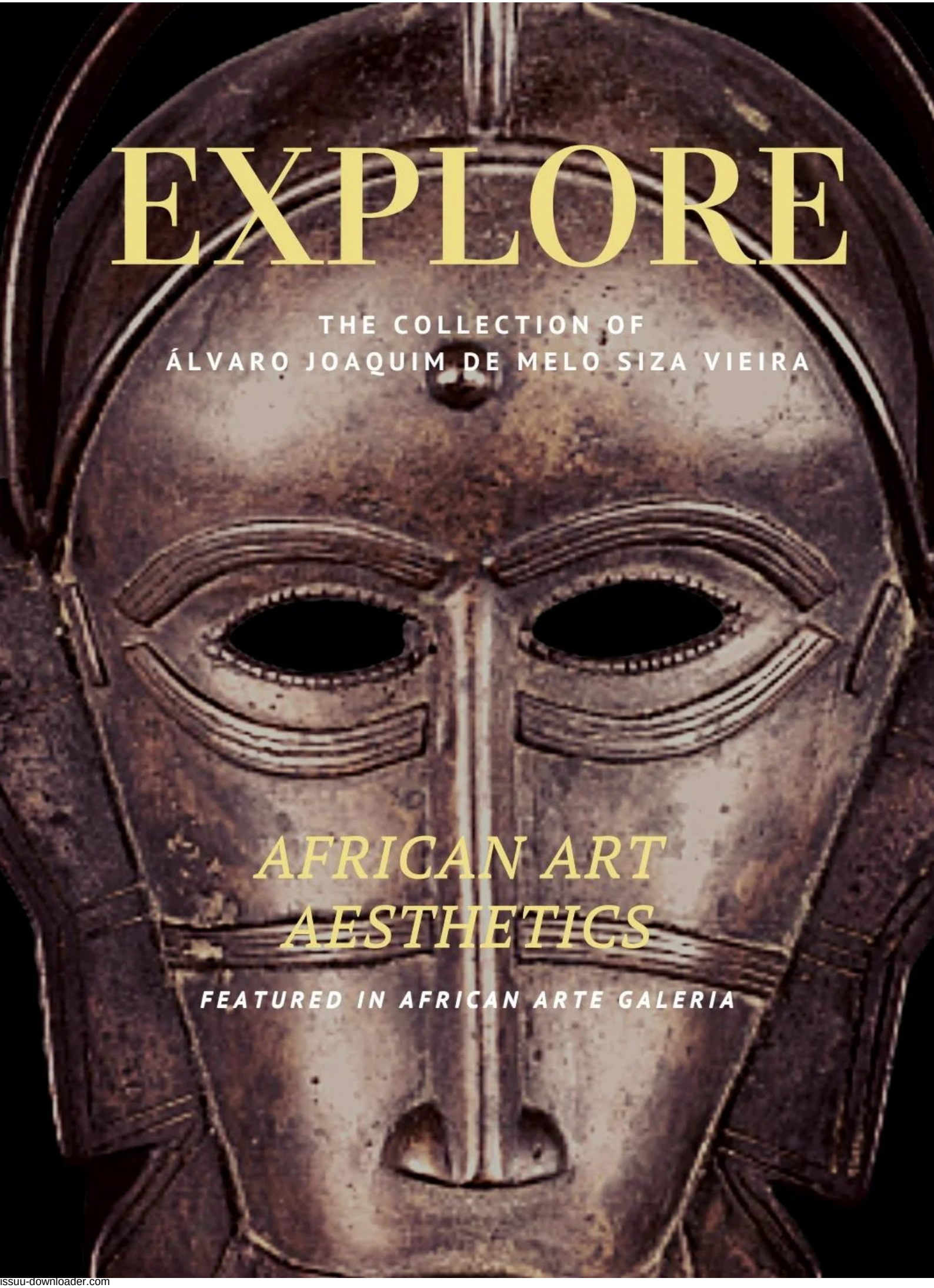

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AFRICAN ART AESTHETICS

EXPLORE THE PRIVATE COLLECTION OF
ARQ. ÁLVARO JOAQUIM DE MELO SIZA VIEIRA

Explore the the exclusive pieces of one of our most esteemed collector: Arq Álvaro Joaquim de Melo Siza Vieira. A collection that features lost-wax/bronze with pieces originating from the artistic and cultural aesthetic of Africa. Most of the pieces belong to the tribes from Dogon, Ife, Fang, Lobi, Bamana, Namji, Chokwe, Luba, Mossi, Lega, Oba, Djenne, Dan, Baule and more. They ave been curated by Seydou Mamadou Keita, and comprise more than 65 pieces, from sculptures, utilitarian objects, masks, bronzes, ceramics works and more.

With more than 25 years specializing in tribal art and ethnography, our african art connoisseur and dealer, Seydou Mamadou Keita, dedicated a lifetime in researching each of the African art masterpieces in the gallery, bringing art enthusiasts and collectors, the most profound and authentic experience on African art.

The gallery hold more than 5000 pieces, from different ethnicities as genuine and as diverse as the countries they originate from; one can find masks, sculptures, utilitarian artifacts, bronze, textiles, and musical instruments. These pieces value with the passing years being a strong investment for buyers.

We serve strong collectors, buyers, museums, interior decorators, individuals, or corporate clients seeking to expand their knowledge and/or collections.

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ARQ. ÁLVARO JOAQUIM DE MELO SIZA VIEIRA

Álvaro Joaquim de Melo Siza Vieira, GOSE, GCIH, GCIP is a Portuguese architect, and architectural educator internationally known as Álvaro Siza. Siza was born in Matosinhos, a small coastal town near Porto. He graduated in architecture in 1955, at the former School of Fine Arts of the University of Porto, the current FAUP – Faculdade de Arquitectura da Universidade do Porto.

Siza completed his first built work (four houses in Matosinhos) even before ending his studies in 1954, the same year that he first opened his private practice in Porto. Siza taught at FAUP from 1966 to 1976. In addition to his teaching there, he has been a visiting professor at the Graduate School of Design, Harvard University; the University of Pennsylvania among others.

He was awarded many prizes, among others the Pritzker Prize (1992), Royal Gold Medal (2009), UIA Gold Medal (2011), Golden Lion for lifetime achievement (2012). Most of his best known works are located in his hometown Porto: the Boa Nova Tea House (1963), the Faculty of Architecture (1987–93), and the Serralves Museum of Contemporary Art (1997). In 2019, he was commissioned with his first project in the United States, a 450-foot-tall, 37-story apartment building at 611 West 56th Street in Manhattan.

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FANG EYEMA BYERI - GABON

Made of 100% wood, metal
Model is W 23.8 - H 69 and Weight 14.9 kg

This superb statue is called Fang "Eyema Byeri" - "Guardian", With its voluminous head and stocky appearance, it is characteristic of the Southern Fang style, in particular the Meke-Betsi of the North and the North – West Gabon. The character, in a sitting position, holds with both hands the ceremonial flute of the "So" initiates, boys rite of passage among the Beti-Fang. The Fangs are recognized by the accentuated muscular reliefs of the arms and calves, as well as the rounded shoulders and thighs.

The torso is rounded into a cylindrical volume that flares out in "barrel" with a prominent navel and a gender male pointing between the thighs. The head, large mass in relation to the body and a refined sculptural finish is a good illustration of the "classical" style of the Southern Fang with a concave-convex face and broad and rounded forehead and deep scarification on the forehead and the cheeks of the personage is identified as "tears of a girl". Historically the Fang were itinerant, and it is relatively recently that they have settled into this broad area.

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FANG EYEMA BYERI - GABON

MADE OF 100% WOOD, METAL
MODEL IS W 17 - H 25 AND WEIGHT 0,6 KG

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SAO KOTOKO RIDER - CHAD

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 13 – H 34 AND WEIGHT 0.5 KG

The work comes from the Sao Kotoko people of Chad and cast using the lost-wax process where the mold is broken to release the figure making each piece unique. The "Kotoko horseriders are the "keepers of the Soul". These micro-figures, despite their small size are characterised by numerous elaborate details approaching a realistic expression to free stylizations and almost abstract forms.

The horse and rider motif is a strong symbolic meaning in the culture of the Kotoko people. Similar to amulets worn around the world, they believe to bring good luck or blessings of the gods. "Kotoko Equestrians" are mostly worn as pendants on necklaces or bracelets, which represent a source of spiritual strength for their owners. and placed in the altar. They are believed to bring good luck or blessings of the gods.

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SAO CHAD SHAMAN

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 04 – H 15 AND WEIGHT 0.5 KG.

Finely cast figurine depicting a kneeling male figure or what seems to be a shaman. The work comes from the Sao Kotoko people of Chad and cast using the lost- wax process where the mold is broken to release the figure making each piece unique. The "Kotoko are the "keepers of the Soul". These micro-figures, despite their small size are characterised by numerous elaborate details approaching a realistic expression to free stylizations and almost abstract forms. They represent a source of spir itual strength for their owners and placed in altars. They are believed to bring good luck or blessings of the gods

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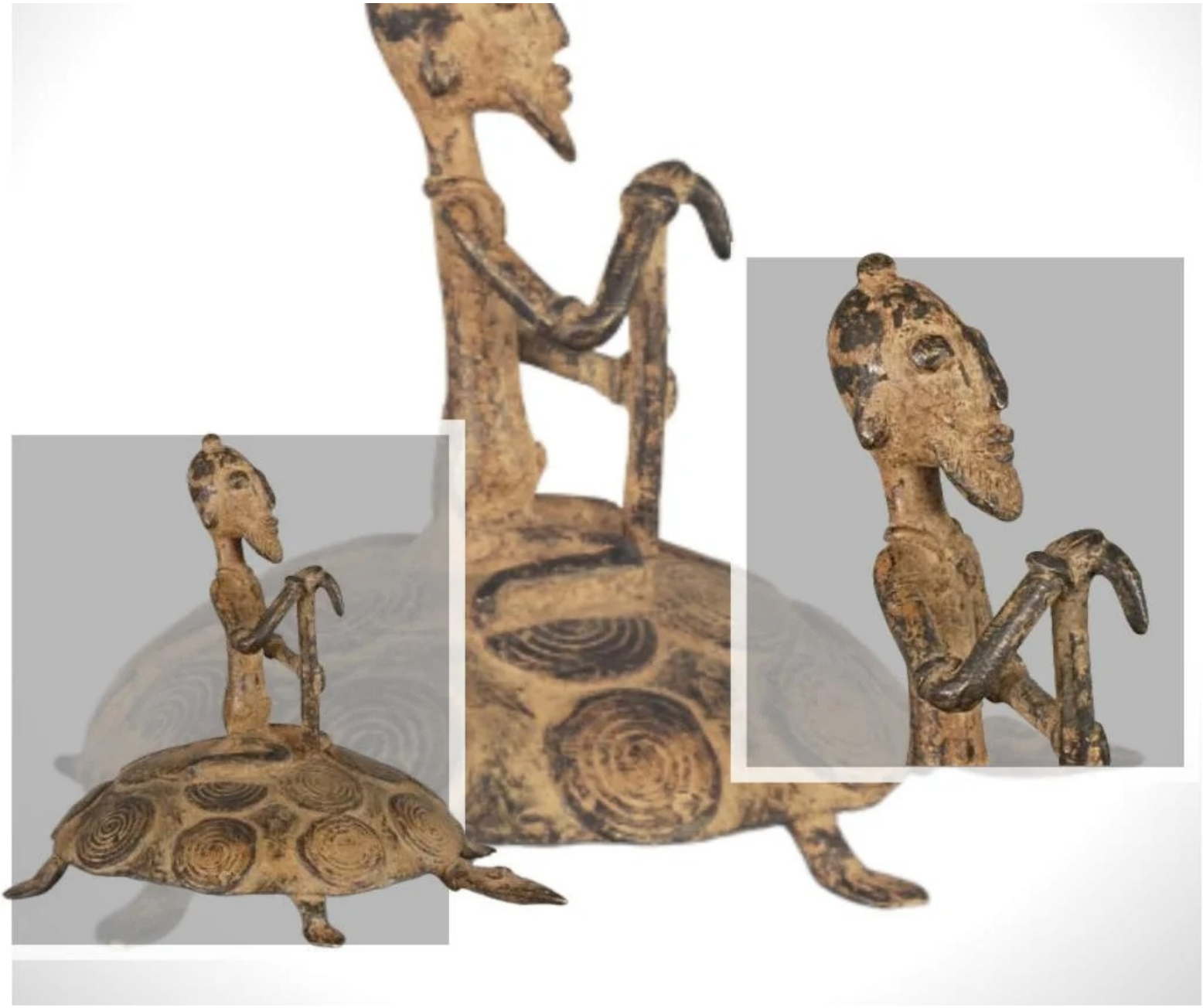

DOGON RIDER AND TURTLE - MALI

MADE OF 100% BRONZE, COPPER ALLOY
MODEL IS W 13 – H 18 AND WEIGHT 0.0980 KG

This figurine depicts a rider on a turtle holding a staff. The piece originates from the Dogon people of Mali. This piece is made using the bronze/ lost-wax casting process. In Dogon culture, both the sun and the turtle symbolized immortal beings and what humans were supposed to eventually evolve into. To correct the failed experiment, it was said that Amma cut off the four corners of Ogo's (the Jackal's) placenta and transformed them into a turtle.

The Hogon and the heads of families kept a tortoise in their home as the "guardian of the world" and gave it a bit of their food before their meals. The turtle invokes blessings or to ward off evil. The turtle is discussed in detail in the Nummo book of life. In the Dogon religion there was both a water turtle and a land turtle. The land turtle was the equivalent of all animals on Earth, while the water turtle was the equivalent of the sun or the Nummo.

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DOGON DYOMMO - MALI

MADE OF 100% WOOD, METAL
MODEL IS W 12 - H 38 AND WEIGHT 0,6 KG

This beautiful 'Hare or rabbit mask' is called Dyommo and comes from the Dogon people of Eastern Mali. The Dogon are known for their elaborate funeral rituals with extensive use of masks.

This is an old carved mask made from dark-coloured wood, with rabbit ears, pointed crown of head, deep-set, triangular eyes and long, narrow nose. Mouth and chin are small, round and protruding, as are both cheeks.

The "dyommo" mask (rabbit) is used for performances with the "dannana" mask (hunter). The hunter pretends to hunt the several rabbit masks performing with him. He chases them; they flee in all directions, hiding among the spectators assembled in the village square.

They are worn in large numbers in funeral dances. The Dogon use such dances to lead the homeless souls of the deceased to their final resting places in the world of spirit, where they become part of the ancestor realm. Certain masks act out stories in addition to dancing.

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SEATED DJENNE NOK FIGURE - MALI

MADE OF 100% TERRACOTTA
MODEL IS W 53 – H 40 AND WEIGHT 28 KG.

Created in such a prosperous and glorious period, these divergent figures made of old ter racotta hold a mysterious aesthetic quality that capture our eyes. They are traditionally sculpted in the Djenne style by the creative and skillful artisan of the Djenne tribe of Mali. The primary reason for the survival of these sculpture is the permanence of the material-fired clay or terracotta. Unlike wood, fired clay does not deteriorate over time, although it can be broken. While both sculptures have sustained some damage, enough of their original forms remain for us to recognize the subject matter and appreciate the artistry.

The male figure is identified as an elder Nok member of the aristocratic class, wearing embroidered skirts and multiple bracelets and anklets. Their hairstyles feature shaved heads, the male with a stately beard along his jawline. The figure sits with its head in clined sideways, with both arms clasped on the left side and one hand resting against its bent knee. The figure portray a deep thought posture that is reinforced by the expressive ness of the facial features: the bulging closed eyes, large ears, and protruding mouth and are all stylistically characteristic of the Djenne work from this region.

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MADE OF 100% TERRACOTTA
MODEL IS W 53 – H 49 AND WEIGHT 32.8 KG

DJENNE EQUESTRIAN COUPLE - MALI

Created in such a prosperous and glorious period, this antique piece is sculpted in the Djenne style and hold a mysterious aesthetic quality that capture our eyes. Djenne, bears witness to an astonishing richness of invention and a lively concern with detail. The Djenne culture is focused upon the historic city of Djenne-Djenno in the Niger Inland Delta of modern Mali.

The sculpture represent a couple in their native aspect. The horse is equipped with a bridle and ceremonial adornment around its neck. Historically, horses did not flourish in Djenne and had to be imported at great expense from the Arab world. The importation of horses began around 1000 A.D. They arrived along with Islamic thought. The primary reason for the survival of these sculpture is the permanence of the material-fired clay or terracotta. However, they soon became prestigious possessions, associated with power and wealth.

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DOGON PRIMORDIAL COUPLE - MALI

MADE OF 100% BRONZE, COPPER ALLOY, IRON.
MODEL IS W 03 – H 12 AND WEIGHT 0.8 KG.

This ancestral Dogon couple made of bronze alloy using the lost wax technique represent the first primordial couple at the origin of the Dogon line, they represent the supreme authority. Symbol of lineage, usually it is owned by the chief of the village or by the Hogon and passed down to his successor. It is also loaned to the bride and groom during the week preceding the ceremony and returned at the end of the ceremony.

After some sacrifices and incantations the statue becomes active, charged with the power to influence daily life and protect the village. It gives its owner the power and strength it harbors. At the end of the 19th century, in order to guarantee the preservation of the first couple in the face of lusts and various thefts, the village chief authorized a copy for the occasion, generally for single use and then destroyed at the end of the ceremony.

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DOGON PRIMORDIAL COUPLE - MALI

MADE OF 100% METAL, IRON, COPPER-ALLOY
MODEL IS W 32.5 – H 7.8 AND WEIGHT 6.2 KG.

This beautiful "Nommo sculpture" is a lovely example of the Dogon "primordial couple" which was found in a village in the Mopti region of Mali. According to the origin myths of the Dogon, God 'Amma' created four pairs, the 'Nommos'. The pairs of figures virtually identical form the sculptural art of a Dogon female and male, or even a bisexual hermaphrodite union in their subtly distinctive roles. They feature a high cranium and elongated facial features, rounded ears, and narrow-like long nose, slit eyes, and a small and narrow mouth. They also appear to be anthropomorphic.

These 'Nommo figures' are placed on altars and ritually anointed and offered offrands such as millet and others.
The diminutive figures present a smooth, undecorated surface and sinuous limbs, and are most often represented seated. The fact that copper is associated with Nommo enhances these objects' ability to balance negative forces controlled through shrines and altars. It is stylistically a very beautiful example, with some small and delicate, age-related cracks.

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DOGON MOTHER & CHILD - MALI

MADE OF 100% BRONZE, COPPER-ALLOY, IRON
MODEL IS W 17 - H 33 AND WEIGHT 0,8 KG

This figurative iron, bronze figure depicts a female ancestor from the Dogon created for home altars. The Dogon maternity figure represents one of fertility, continuity, and nurturing, as well as the spiritual and regenerative powers of motherhood. The blacksmith who make "magic" figures such as this, casts protective amulets, and instills this universal concept and meaning into the objects they are commissioned to create.
The sculpture shows wear conditions including oxidization, which is a normal part of the aging process.

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DOGON TELLEM KING - MALI

MADE OF 100% IRON, COPPER-ALLOY.
MODEL IS W 14 – H 32 AND WEIGHT 3.98 KG

This seated Dogon Chief figure is carved from iron in the strict, clear, angular and abstracted 'dogon tellem style'. The name "Tellem" is a Dogon word for "we founded them" or "those who wish to be before us". The pièce is predominantly associated with their ancestor cult and portray a king on his throne with two of his subjects on each side holding spears. He is holding the sacred staff/ sphere conveying its status.The king wears an imposing headdress and has many jewels around his neck. The back of the 'throne' in which the king is seated is covered with reptiles. The subjective impression is one of immobility with a mysterious sense of a solemn gravity and serene majesty, although conveying at the same time a latent movement.

Dogon sculptures serve as a physical medium in initiations and as an explanation of the world. Their art deals with the myths whose complex ensemble regulates the life of the individual and transmit an understanding to the initiated. Carved for personal or family use, they commemorate the foundation of a community and are placed on sites of worship, personal or family altars.
In the local legend and tales of old tellem houses, the tellem possessed extraordinary magical powers as well as the power of fly. Some tellem villages still exist around the Malian border with Burkina faso including the village of Yoro in Mali.

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DOGON KNEELING MATERNITY - MALI

MADE OF 100% WOOD, PIGMENT.
MODEL IS W 45 – H 48 AND WEIGHT 1.9 KG.

DOGON MOURNING MATERNITY - MALI

MADE OF 100% WOOD, PIGMENT.
MODEL IS W 14 – H 62 AND WEIGHT 1.9 KG.

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DOGON MATERNITY - MALI

MADE OF 100% BRONZE, COPPER ALLOY
MODEL IS W 03 – H 07 AND WEIGHT 0.0980 KG

These figurative bronze figures depicts a female ancestor in a praying position and holding her womb or a child. They were created for home altars and commonly used as shrine figures and kept on a Binu shrine, in order to ensure successful births, fertility, continuity and prosperity to the owner. The blacksmith made "magic" figures such as this using the basic method of lost-wax casting that has been widely practiced on the African continent for several hundred years prior to the arrival of the first western visitors.

They used to cast protective amulets such as this, and instills this universal concept of motherhood and meaning into the objects they are commissioned to create. The sculpture shows wear conditions including oxidization, which is a normal part of the aging process. The Dogon are excessively prolific in terms of artistic production, not least because they have mastered all the main materials that are used in traditional African art; figures in stone, iron, bronze/copper and of course wood are all known, in addition to cave/rock painting and adaptation of more modern materials.

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NKISSI YOMBE PEMBA - KONGO

MADE OF 100% WOOD.
MODEL IS W 16 – H 75 AND WEIGHT 5.2 KG

This admirable mother and child figure originates from the Kongo peoples, Yombe group – Democratic Republic of the Congo, and is called Nkisi (means holy). The maternity figure is an icon of Kongo art. The seated woman gazes forward, with open mouth exposing filed teeth, while on her head she wears an mpu, the cap of leadership.
The commemorative statue known as "phemba" were designed for women who had lost a child and wanted another.

It is not a simple genre theme, but a statement of the spiritual power supporting society, the need for fertility and the promise of future generations. The figures were used to ward off danger to mothers during delivery and to protect the health of the child. These carvings, generally sophisticated and very graceful, were thought to favor such a happy event.

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NAMJI DOLL - CAMEROON

MADE OF 100% WOOD, BEADS
MODEL IS W 8 - H 26 AND WEIGHT 0,6 KG

This beautiful and colorful piece usually made of rosewood and surrounded with many strands of colorful glass beads, shells and coins, or other trinkets, is typical of the Namji tribe of Cameroon. These fetish dolls are also called "Namchi or Dowayo".The word Namchi comes from the Fulani and means "we stopped grinding, grinding" and also includes other small ethnic groups such as Koma, Bata, Papé..The fetish dolls are carefully handcrafted in a unique and highly abstract geometric design, like a narrow trunk standing rigid and straight. With broad stylised head, sometimes the eyes are characterized with inserted white or red glass beads.

In Namji culture, a woman without children is considered as an imperfect creature. When a young Namji man courts a girl and wishes to marry her, such a doll is carved and elaborately decorated. Therefore, these fetish dolls have the power to fulfill a woman or newlyweds's desire of giving birth. They were commonly used, even today, by women who have difficulty becoming pregnant, or in complex fertility rituals carried around by women and cared for as a real child in order to invoke spirits by touching their belly and carrying them in an ornamented bag on their back . The doll, then considered an artificial placebo, enables the ability to unblock the situation.

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BAULE RAM -IVORY COAST

MADE OF 100% WOOD, PIGMENT.
MODEL IS W 26 – H 39 AND WEIGHT 1.9 KG.

These zoomorphic sculptures are beautifully carved in re lief and depict a ram — the high gloss and smooth patina adds to their physical beauty. The masks are celebrated during a ceremonial dance called "Mbloâ or Mblo" by the Baule people of Ivory Coast and associated with renewal and protection, and used in rituals to cleanse the village.

According to Baule mythology, the ram is a heavenly spirit of agriculture. The mask is used on the occasion of the new harvest, at the visit of dignitaries, or at the funerals of notables. The Baule hold objects such as these in high esteem for the spiritual presence that is related to the object and cannot be touched by women and children.

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BAULE RAM - IVORY COAST

MADE OF 100% WOOD, PIGMENT.
MODEL IS W 26 – H 39 AND WEIGHT 1.9 KG.

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MWANANGANA CHOKWE - ANGOLA

MADE FROM 100% SMOOTH AND BRILLIANT DEEP PATINATED BROWN WOOD.
MODEL: W 34 - H 9 AND WEIGHT 3.8 KG

This beautifully designed piece portraying a ruler or a local aristocrat of the Chokwe people of Angola is called ''Mwanangana''. The piece, charac teristic of the Chokwe art court, is believed to be made from one single piece of dark brown wood. His large, spreading hands, muscular shoulders, and well-built posture epitomize the strength and vigor of a ruler. The distinctive curvy and sweeping headrest depicts an actual Chokwe crown and represents the strength and secularity of the ruler. The seating pose of the chief, is cast as a repository and guardian of historical and cultural knowledge. The meditational or upright position, legs and hands crossed, epitomize the advance. power and authority as a chief.

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MAKONDE LIPIKO - MOZAMBIQUE

MADE OF 100% WOOD

MODEL IS W 09 - H 26 AND WEIGHT 0,6 KG

A fabulous Old Makonde "Lipiko" bust from Southern Tanzania and Northeast Mozambique. The

Makonde are almost the only ethnicity in East Africa to create fairly naturalistic sculptures with strong negroid features – The naturalism is exaggerated in many cases with strong full lips and protruding cranium. Design elements frequently include scari fication marks, and eyebrows, lashes and hair made of striations, the all carved using sing pau-preto (ebony wood, Diospyros ebenum) and pau-rosa (Swartzia spp.). The bust sometimes represents ancestral spirits, or dignitaries, and have apotropaic functions of a dignitary or chief of the village.

Upon deceased the portrait is crafted as a reminder of his existence on earth and venerated through prayers and offrands by the close family or villagers in a shrine.It is said that the artisan used to pray on the piece of wood and had spiritual knowledge in order to bind the spirit to the piece. They also used the sculpture during initiations ceremonies into manhood and matrimonial lineage. They were provided with knowledge and skills essential to the Makonde way of life. Carvings sometimes functioned as teaching tools in the context. The Makonde people were strongly believers of the afterlife and therefore thought that the departed actually never leave but are reborn into one of their children or members of their village but they would still celebrate his old existence. The individual is a connecting link between past and present generations.

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IFE ROYAL HEAD - BENIN

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 22 – H 48 AND WEIGHT 5.5 KG

This proportioned royal head portrait with a negroid cast and sturdy look originates from the Ife tribe of Nigeria. It is believed to represent the portrait of a ruler known as ''Ooni'' or ''Oni'' or an aristocrat. It was likely made under the patronage of King Obalufon II whose famous naturalistic life size face mask in copper shares stylistic features with this work. As with most Ife heads, the piece is made using the lost wax technique and heavily leaded with copper and various alloys. The life size piece is covered with a dense network of tribal striations incised into the skin, neck and sometimes face only. The final effect is always of deep composure. The realism and sophisticated craftsmanship of the objects challenged Western conceptions of African art at the time and was considered the earliest manifestation of a tradition that continued in Yoruba art, in early Benin art and other pieces.

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OBA ROYAL PLAQUE – NIGERIA

MADE OF 100% BRONZE
MODEL IS W 23 – H 17 AND WEIGHT 2.9 KG

An authentic, well-preserved bronze plaque of the Benin Kingdom in what is now Nigeria. The artist created the plaque using what is known as the "lost- casting technique. The figures of warriors and poses are a classic of the high period of Benin art in the 15th century and honor the King or "Oba". The piece exhibits an exquisite three-dimensional rendition that has astonished the Western world for this early period.
They portray a raised surface in relief, and give the impression of unity and fusion in the rendering. The virtual surface coincides with the natural or neutral layer. The virtual hierarchy of their sizes within the surface is very important during the design of the plaque and is deployed in parallel to the neutral part with a directive objective.
The final touch is that of consolidation, perspective and frontal rendition.

MADE OF 100% BRONZE
MODEL IS W 10 – H 12 AND WEIGHT 3.8 KG

This authentic, well-preserved bronze plaque of the Benin Kingdom of what is now Nigeria exhibit a virtuosity and sophistication of style that has astonished the Western world and found in lots of museums.
The style of the ancient kingdom is an art of palaces and aristocracy of the actual "Oba''. These figures of royal soldiers and equestrian in their beautiful atirement are portrayed in action or classic poses honoring Oba.

The artists created the plaque using what is known as the "lost wax casting technique. They portray a raised surface in relief, and give the impression of unity to the material. The virtual surface coincides with the natural or neutral layer. The virtual hierarchy of their sizes is very important during the design of the plaque and is deployed in parallel to the neutral part with a directive objective to it. The final touch is that of consolidation, perspective and frontal rendition.

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ROYAL BRONZE LEOPARD - BENIN

MADE OF 100% BRONZE, COPPER ALLOY.
MALE: W 54 – H 41 AND WEIGHT 18 KG

A finely crafted Royal male Leopard made by a craftsman blacksmith from the Yoruba Ife tribe of Benin using the technique of the lost-wax and heavily leaded with brass and copper alloy. The piece is portrayed as a symbol of justice and power in Yoruba culture and is beautifully detailed with ethnic patterns depicting the leopard skin.
The animal came to be a royal symbol as it heralded for the balance between their strengths and reserve and moderation as a leader. Like other cosmogeny, animals are the manifestations even the incarnation of supernatural forces,, symbolizing the complete harmony between two compelling forces – the menacing and the moderating – that, in Benin is believed every ideal Oba should possess.

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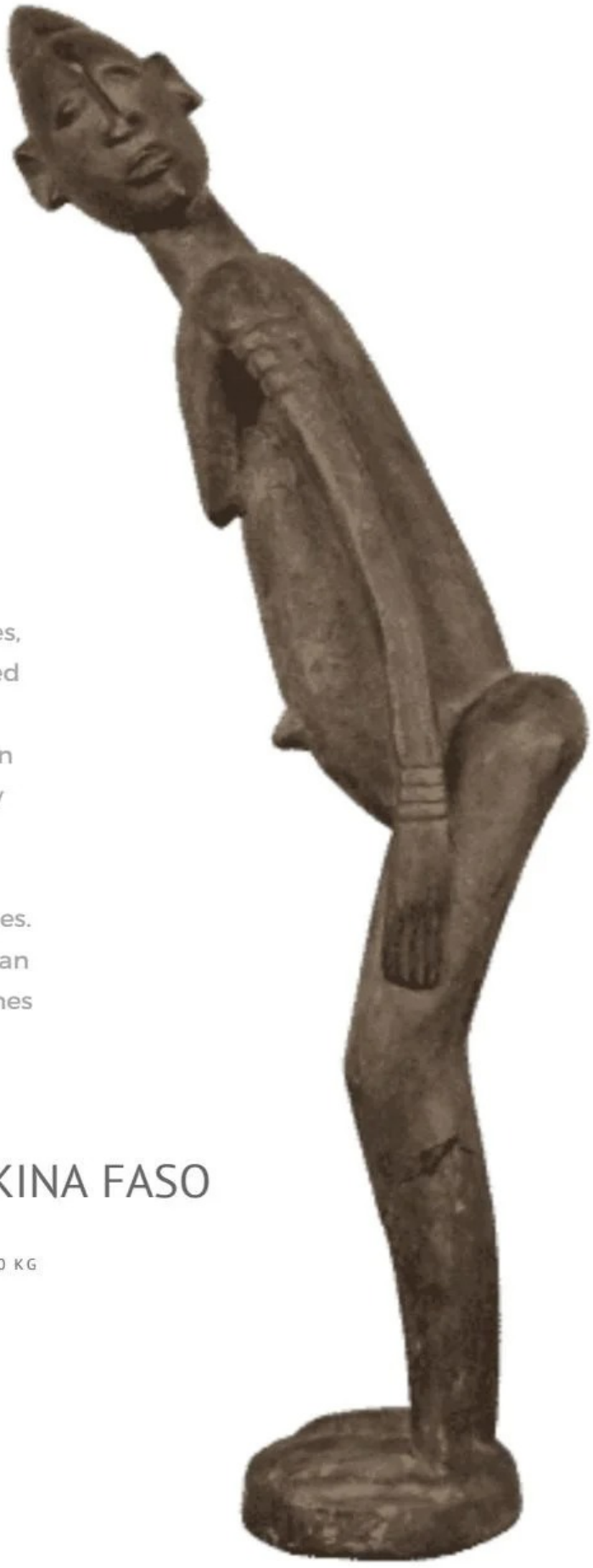

This ancient maternity power figure with an essence of movement and life-like standing position, belongs to the Lobi tribe of Burkina Faso. The figure stands with slightly bent knees, counter-balanced by a long torso and accented by the figure's stoic and serene face.
The figure is called Bateba. Bateba figuress can have a variety of styles, sizes and forms usually indicating the function of the figure. These life size figures are exceptionally strong and powerful, and protect against malevolent forces. Once placed in an altar (be it a village altar or an individual household altar), the bateba becomes inhabited by the appropriate Thil spirit.

LOBI POWER FIGURE - BURKINA FASO

MADE OF 100% TERRACOTTA
MODEL IS W 8.5 – H 6.7 AND WEIGHT 0.380 KG

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DOGON BRONZE OGRE - MALI

MADE OF 100% BRONZE.
MODEL IS W 12 – H 14 AND WEIGHT 3 KG.

This diminutive stocky figure looking like a giant female ogre or baby is a ritual object placed on personal altars in order to anchor the spiritual power of the ancestor to whom the altar is dedicated. Ogre tend to be dim-witted, unpleasant creatures. And they don't like humans. There is little known about where these ogres may have come from, though they seem to have very close relations to both giants and cannibals in mythology. They are man-like in appearance, but their size makes it clear that they are not human in nature.

They are extremely tall (which tends to give them associations with giants) and tend to be very stout. Their bodies are noted to be strong and sturdy with fearsome appearance and that makes them look even more animalistic. The majority of these creatures are also noted to have a skin tone that is oddly. The most common colors mentioned are usually green and blue.

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DOGON HORSERIDER - MALI

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 08 - H 12 AND WEIGHT 0.350 KG.

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DOGON IRON HORSERIDER- MALI

These iron cast small figure originates from the Dogon people of Mali. Iron sculpture have a special meaning for the Dogon for they blend symbol and a powerful aesthetic in a very abstract image. In Dogon culture the horse and rider represents the Hogon, the spiritual leader of the community who acts as mediator, judge and guardian of the village.
Although rare, horsemen as icon have existed for 1000 years in Mali.They depict the prestige and power sur rounding the animal. The Dogon places these figures depicting men and women on many different kinds of altars, most of which are dedicated to ancestors, either real or mythical. Similar to amulets, they were mostly worn as pendants or bracelets, and a source of spiritual strength for their owners.

MADE OF 100% IRON
MODEL IS W 10 – H 12 AND WEIGHT 3.8 KG

MADE OF 100% IRON
MODEL IS W 25 – H 15 AND WEIGHT 0.2 KG

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DOGON WEDDING BOAT - MALI

A sculpture made of bronze with the "lost wax" method, depicting a crocodile boat with different personages, and a rower. The boat depict the mythical creature carrying the ancestors arriving in the Dogon soil. It is called wedding boat.
This sculpture
reflects the artistry, power, and authority of the Dogon blacksmith.This bronze crocodile boat with passengers depicts the myth of the ancestors arriving to the Dogon country on the back of a crocodile.

The Dogon revered the crocodile (or caiman) as a totemic animal. The crocodile represents the animal that once belonged to the ancestor binu serou (the water element). Such a sculpture would be kept in a family shrine, or a larger shrine of a priest/spiritual elder. Research also says that such pieces would be given libations to infuse them with power in order to help the humans on earth. Bronzes such as this are made in the lost wax process. Each piece is unique.

MADE OF 100% BRONZE
MODEL IS W 36 – H 12 AND WEIGHT 0.450 KG

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DOGON NOMOLI - MALI

MADE OF 100% BRONZE, COPPER ALLOY, SACRED STONE
MODEL IS W 5 – H 12 AND WEIGHT 0.35 KG

This small figurine in a seated position depicts what is called a "Nomoli", a sacred ancestral stone sculpture. Figurines such as these with a disproportionate and cylindrical body, and long torso, and a small head and neck compared to the rest of the body, were molded using the basic method of lost-wax casting over sacred stone. The Nomoli is believed to represent venerated descendants from the Nommos primordial ancestral spirits in the Dogon-Mali religion and cosmogony (sometimes referred to as demi deities). They were kept on the altar or in the village priest shrine and infused with the life force and to assist them in their prayers to the deities.

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LUBA POT - DRC

MADE OF 100% TERRACOTTA
MODEL IS W 17 – H 18 AND WEIGHT 0.75 KG

This figurative ceramic pot or vessel originates from the Luba tribe of the Democratic Republic of Congo. This significant ceramic vessel is made of terracotta and shaped like a head with facial features and an opening critical for a divination ritual.
These kinds of pots were used daily for water, wine during ceremonial rituals. Although the history of the Luba people is one of warfare and violence, their artistic expression is characterized by harmonious inte gration of organically related forms and are believed to have a close connection with magic. The artisans, or women occupied a privileged place and through guidance from tribal ancestors, a central aspect of the Luba people's spiritual practices, singly crafted the vessels and therefore made the pieces unique.

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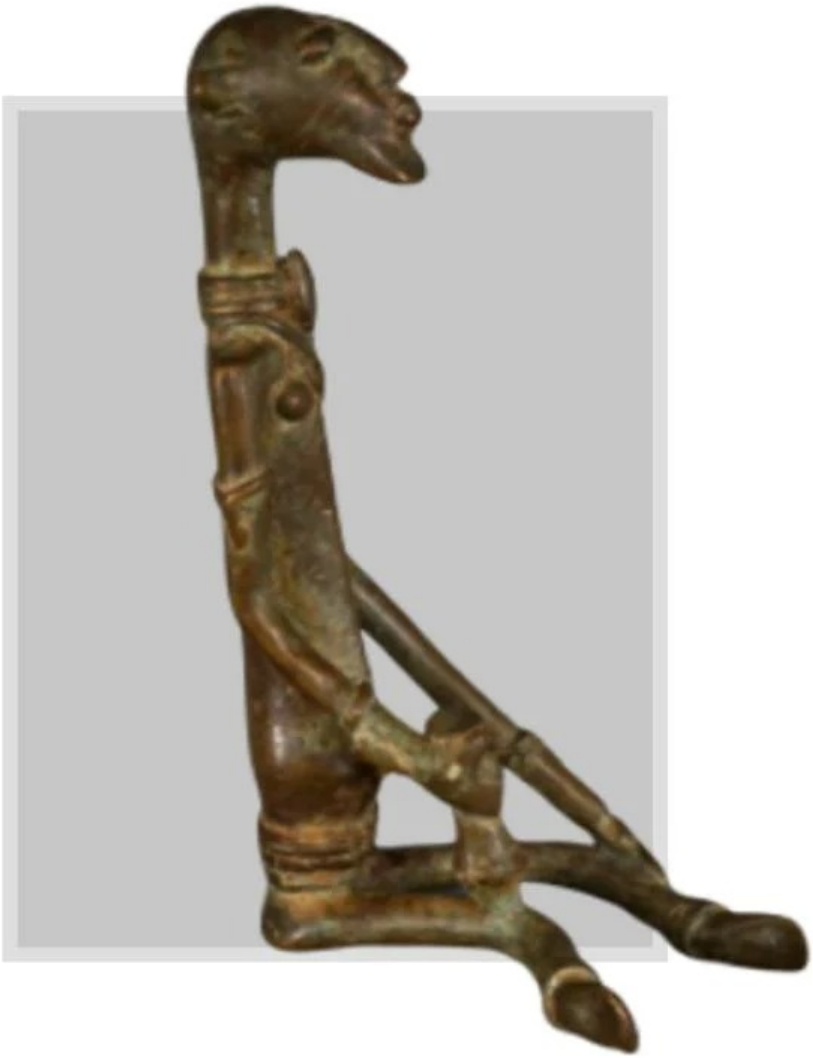
DOGON SEATED NOMMOS - MALI

These male figurines in a upright seated position with arms sheltered or holding a cup, a pensive expression of nostalgia and sadness on their faces originates from the Dogon people of Mali. The pieces, with an elongated torso, long face and bulky eyes, protruding mouth, depicts an ancestor Nommo figure, a mythological being that represents order, purity, fertility, and life. They are commonly used as shrine figures and carved through the lost-wax process for personal or family use. They commemorate the foundation of a community and are worshiped by the villagers. Traditional bronze cast figurines were used in sacred shelter where the Dogon kept objects of magical importance.

MADE OF 100% BRONZE, COPPER-ALLOY.
MODEL IS W 2 - H 8 AND WEIGHT 0.2 KG.



MADE OF 100% BRONZE, COPPER-ALLOY.
MODEL IS W 2 - H 8 AND WEIGHT 0.280 KG

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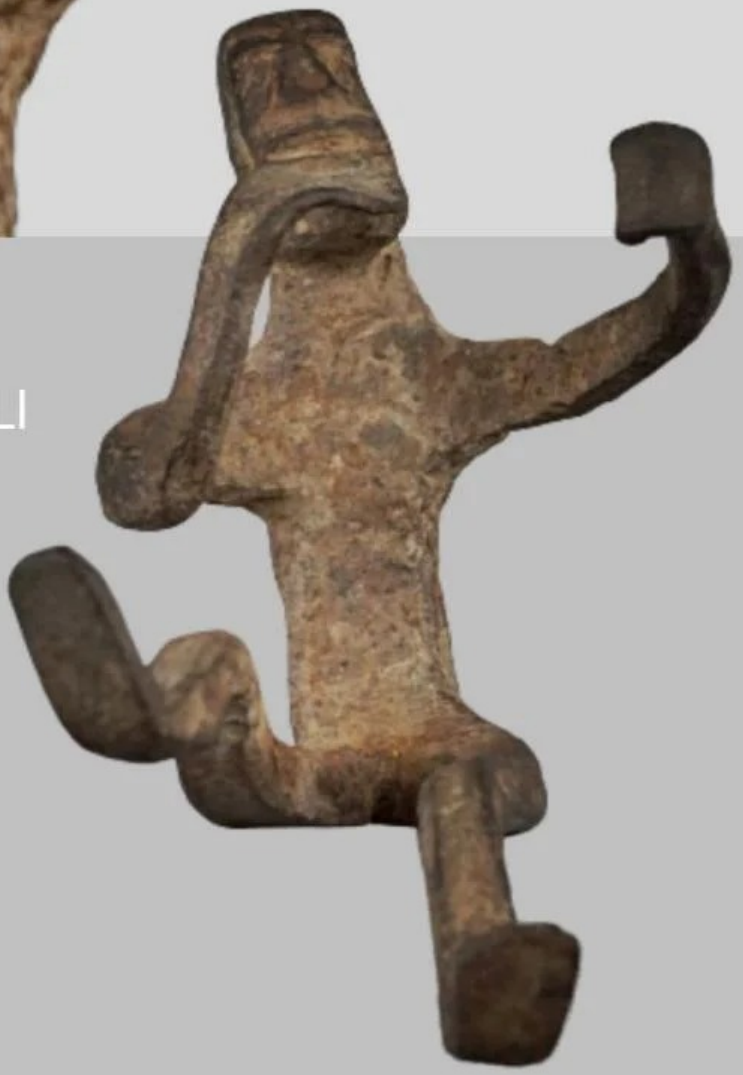
DOGON MALE FIGURINE - MALI

MADE OF 100% BRONZE, COPPER-ALLOY.
MODEL IS W 03 – H 08 AND WEIGHT 0.389 KG

Here is depicted a Dogon abstract male figure, with an elongated torso. It appears to be playing an instrument with the position of his hands. This is a traditional iron-cast figurine similar to amulets, and believed to bring good luck or blessings of the gods. Sometimes worn as pendants on necklaces or bracelets or currency. The Dogon placed these figurines depicting men and women on many different kinds of altars, most of which are dedicated to ancestors.



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DOGON CEREMONIAL POT - MALI

MADE OF 100% BRONZE, IRON, COPPER
MODEL IS W 11 - H 28 AND WEIGHT 3.8 KG

This fine Dogon tobacco pot or tabatière, with two Nommo figures, one seating on top of the lid and the other holding the bottom part, as if it represents the image of the world. The piece is particularly refined and made of the lost-wax method, with bronze, iron and copper by the Dogon people of Mali. The vessels were used in secondary burial rituals by the Dogon. The Dogon are known to cre ate elaborate ornaments, vessels or pots to hold tobacco and other items. Of great antiquity. The Dogons are famous for their small cast figures and objects, which despite their small size, express status, prestige, and power.

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OBA ROYAL PLAQUE – NIGERIA

MADE OF 100% BRASS / BRONZE
W 12 – H 29 AND WEIGHT 2.1 KG

This hand-crafted Djenne Bronze mask with refined features, embodies the best of early bronze work of the Dogon art. The slighlty aquiline nose, delicate parted lips, flared ears and tiny bulbous eyes, as well as pointed chin must have been formed by pounding over a mold. It has a rusted oxidized patina.

The piece, an attribute to the Dogon aesthetic, represents the face of a descendant from the Nommos in the Dogon-Mali religion and cosmogony (sometimes referred to as demi deities or " clear speech for sodayi). The Dogon term for masks is Imina, they evoke mythical beings or events, personalities, described in relation to astronomy and include ancestors, animal, plants and even objects that played important role in the history of the planet. They mark occasions and serve as a connection between heaven and earth, and were kept on the altar or in the village priest shrine and infused with the life force and to assist them in their prayers to the Nommos deities.

DOGON CHAMELEON - MALI

MADE OF 100% BRONZE
MODEL IS W 11 – H 23 AND WEIGHT 3.8 KG

Dogon Zoomorphic Iron forged sculpture depicting a chameleon. An animal spirit of the cemetery of the Magic land. Dogon are famous for their small cast figures and objects, which despite their small size, express status, prestige, and power such as this hand-carved staff. Known for their art as well as their remarkable villages along the heights of the Ban diagara escarpment in Mali, Dogon art remains today some of the best known and most collected African art.

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DINKA THREE LEGS STOOL - SOUTH SUDAN

MADE OF 100% BRONZE.
MODEL IS W 12– H 36 AND WEIGHT 3 KG.

This authentic three-legged headdrest or stool was carved by the Dinka people of Sudan.The Dinka nomadic lifestyle is reflected in their art. They are a numerous tribe of cattle breeders in Southern Sudan. They mostly live along the Nile.The entire sculpture known as "Thoch" (stool or headdrest) is, carved in the most simplistic and elegant way, and consist of a single piece of hardwood with a neat brown smooth patina. In the Dinka society and neighboring Bongo and Bari people, this type of personal object was associated with social status and considered a prestigious belonging. They are believed to house the soul of the owner. It was carried around by their owner or chief of the village, elders, to elevate their head, and protect their coiffure while sleeping on the ground or used as a stool during their trip.

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LEGA BWAMI IGINGA - CONGO

MADE OF 100% CARVED IVORY
MODEL IS W 4 - H 6 AND WEIGHT 0.08 KG.

Like most Lega masks, this particular piece of work is simple but with elegant ornament and a concave heart or cowrie shell shape. The piece, with a nice patina, is made of what seems to be Ivory or bone. The features are delicate, with a thin and long nose, and small opening of the mouth and coffee beans eyes. The masks are rarely worn on the face, but are attached to different parts of the body like a talisman or Identity-card, held in the hand, or worn over the forehead with the beard draping over the face. These identity mask are ordinarily made of wood and named 'Lukwakongo masks'.

However, all objects made of ivory are the exclusive preserve of the Lega men of the highest ranking order — the 'Kindi'. In Each initiation society has its own associated objects and sculptures including the lukungu ornament (sometimes called a 'mask'; meaning 'skull') used by kindi initiates. The lukungu ornament is considered to be the most significant insignia of all Bwami grades and is the final category of objects within the society and handed down from father to his nephew at his death (the Lega is a matrilineal line of decent). As such it is believed to represent the bond and continuity between father and son.

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MOSSI HELMET - BURKINA FASO

MADE OF 100% WOOD
MODEL IS W 8.5 – H 6.7 AND WEIGHT 0.380 KG

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This zoomorphic mask originates from Gurunsi, Burkina faso, established in the southeast of the Mouhoun, former Black Volta, the Winiama, the Lela, the Sisala, the Kasena, the Nankana and the Kusase. The helmet carved and shaped from a single section of native 'light-weight' timber form an integral antelope. The surface is finished with pigments of natural kaolin, red ochre and darkening, (creating a subtle contrast with the natural). The 'helmet' type mask was created to be worn above the forehead of the society member during the masquerade.

At the end of the dry season, prior to the harvest, purification ceremonies take place, using impressive masks represent ing the totemic spirits of the village: from warthog, male buffalo, rooster, hornbill, to fish, antelope, serpent, and hawk. Together they incarnate the forces of fertility, abundance, and growth. Among the Mossi, the sacredness of the mask derives from the fact that magic forces are considered to be present in the mask, and through it, to be acting on the behalf of the villagers. The dances have the essential function of mediating evil, and reinstating a balance between sun, earth, and rain.

MOSSI WANNYAKA HELMET - BURKINA FASO

MADE OF 100% WOOD
MODEL IS W 14 - H 49 AND WEIGHT 2.75 KG

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DJIMINI MASK – GUINEA

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 22 – H 48 AND WEIGHT 5.5 KG

The present metal mask is made of cast-alloy (brass) and cast with a 'waste mould'. It displays all the characteristic features of the 'Kpelié' mask but was made by the Djimini tribe. The mask, made from metal, is very rare. Their coif and hairlines, enigmatic carved scarifications on the face, eyes and temples, are very similar to the Senufo and the Baule tribes.

The art of Djimini people is influenced by the neighboring Senufo and their wonderfully carved mask combining human features and the powerful animal attribute of the hornbill bird, which is the most distinguishing feature of these masks. The bird is honored by the Jimini, the Ligbi, the Senufo and other tribes. They attach great importance to this bird, considering it one of the mythical primeval animal, an attendant on the souls of the dead and a symbol of fertility, positive qualities and family life considered exemplary to the Ligbi. The mask are used during the dancing ceremony for funerals of distinguished muslim holy men, which they perform in pairs and in perfect unison.

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This ethnic studded mask with dense wood and black pigment belongs to the Kroo group, and is a ‘classical’ type of Bete mask from Ivory coast. The ethnic group Bete is well known especially for this kind of mask, nicknamed "NYABWA". The Bete mask consist of broad protruding and abrupt offset forehead, 'horns' in the face and the accentuated mouth
medium-weight wood with deep-set face, and the eyes are slit coffee bean eyes, the nose continues into the two spiralling ‘horn, and dyed a dark brown colour. The forehead, the ‘bow’, the nose, the ‘horns’ and the upper lip are studded with decorative iron tacks. Such additional materials serve to enhance the spiritual powers of the mask.

Possibly because of their ferocious appearance, Bete masks have been linked to social control, especially with regards to addressing conflicts and local warfare. In addition, the warfare attribute may reference the protective function of certain masks to counteract and combat aggressive, negative forces, including sorcery, other offences, and illness. Their western neighbours are the Guéré (or Ngere) and Wé, from whom they have borrowed some stylistic features of their art.

BETE WAR MASK - IVORY COAST

MADE OF 100% WOOD

MODEL IS W 21 - H 38 AND WEIGHT 2.9 KG

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DAN IDENTITY MASK- GABON

MADE OF 100% WOOD,
MODEL IS W 16 – H 26 AND WEIGHT 0.32 KG

This very beautifully antique mask originates from the Dan people of Burkina faso. Stylistically, it is a ‘classic’ made from hard, brown wood and dyed black. A very refined, elegant mask characterized by a concave face, a pointed chin, a protruding wide open mouth, an upturned nose and high-domed forehead. Dan people refer to these masks as "gle or ge", terms that refers both to the physical mask and the individual spirits the mask is believed to embody great health and purity during masquerade performances.
Such mask are worn by the men who look after young initiates in their isolated bush camps, collect food for them in the village or accompany them to the village.

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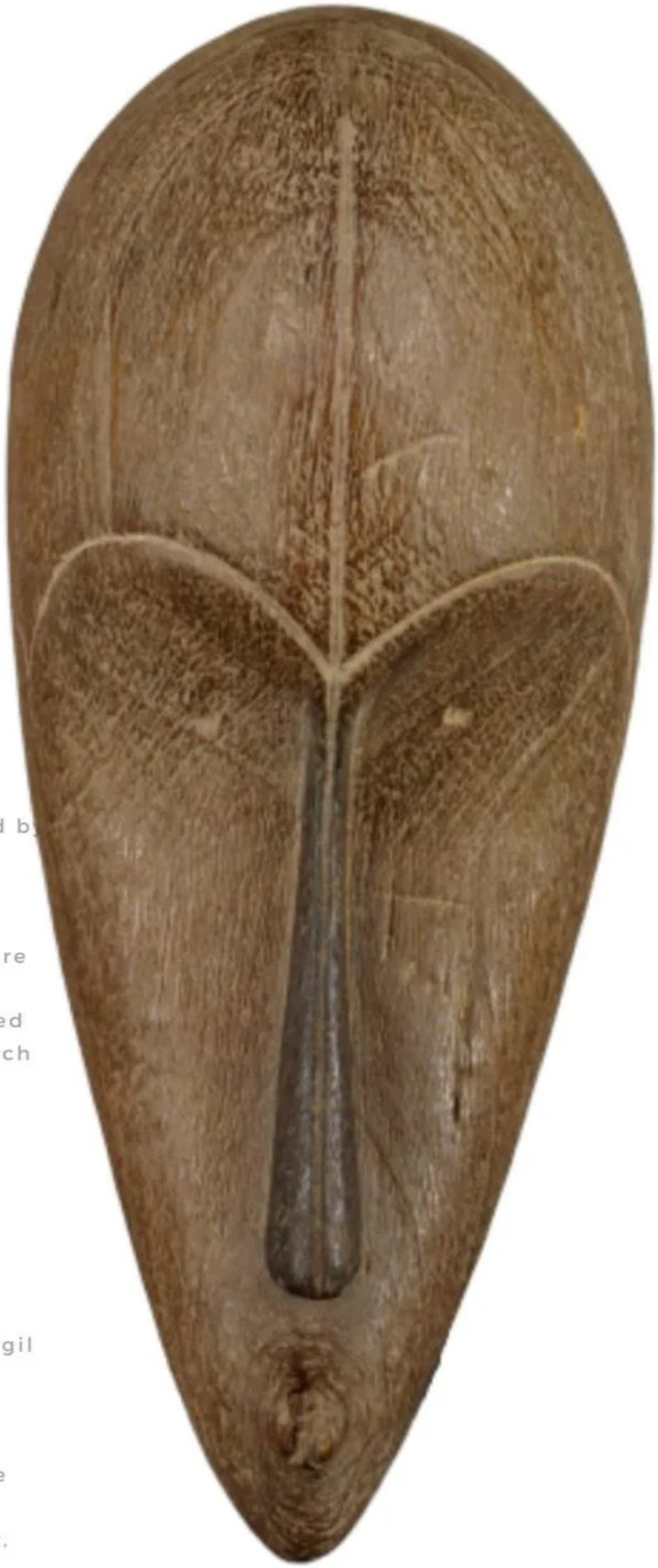

FANG NGIL - GABON

MADE OF 100% WOOD,
MODEL IS W 22 – H 49 AND WEIGHT 2.6 KG

This type of mask called Fang Ngil was used by the powerful initiated members of the Ngil judiciary secret society, which was widespread among the Northern Fang and others to the southeast of them (the Fang are a subgroup of the Pangwe people). This distinguished piece comes with an elongated heart-shape and broad forehead, with an arch over the eyes, overhanging brow and small protruding mouth. Carved with great simplicity, at the same time they exhibit a high degree of sophistication in the coordination of bulbous forms. The neck is often a massive cylindrical form.

The mask was worn with clothing of raffia strips and a fiber ruff that completed the Ngil ensemble.
They played an important political and judicial roles and as peacemakers between rival clans and handed down sentences. The mask was worn during the initiated dance ritual to protect individuals against sorcery, poisonings and malevolent acts and to identify and punish wrongdoers.

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LUBA SMOKING PIPE - RDC

MADE OF 100% TERRACOTTA
MODEL IS W 16 – H 42 AND WEIGHT 0.380 KG

This figurative ceramic pot or vessel originates from the Luba tribe of the 0Democratic Republic of Congo. This significant ceramic vessel is made of terracotta and shaped like a head with facial features and an opening critical for a divination ritual. These kinds of pots were used daily for water, wine during ceremonial rituals. Although the history of the Luba people is one of warfare and violence, their artistic expression is characterized by harmonious integration of organically related forms and are believed to have a close connection with magic. The artisans, or women occupied a privileged place and through guidance from tribal ancestors, a central aspect of the Luba people's spiritual practices, singly crafted the vessels and therefore made the pieces unique.

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This hand-carved wooden mask origi nates from the Ivory Coast/Mali. It has pre served its authenticity, surface and aged patina. Beautiful, mysterious and poetic, imbued with the cultural narrative of its people and its time, the exaggerated features have all of the hallmarks of the 'Kpelie' mask of the Senufo tribe.

The coif is surmounted by an hornbill believed to represent the Senufo primordial ancestors—Koulotiolo, creator of the world, and Katieleo, the mother of the village. An emblem of the authority and wisdom of elders within Senufo com munities, the hornbill figures are kept in the forests near where young boys are initiated, to protect them from malicious forces. They are also carried on the heads of initiates during Poro ceremonies.

One of the famous masks used by the Poro society is the Kpeli-yehe mask, an anthropomorphic mask worn at funeral ceremonies, compelling the spirit of the deceased to leave his house. According to some Senufo lore, the masks derive their power from magical / medicinal substances placed in a cup that is carved into the top of the mask, however the potion can only become effective if supplemented by a costume of cotton fabric, and danced to music in the context of a ceremony.

SENUFO KPELIE - IVORY COAST

MADE OF 100% WOOD

MODEL IS W 18 – H 29 AND WEIGHT 0.5 KG

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BAULE MASK OF THE DECEASED - RCI

MADE FROM 100% WOOD, KAOLIN, RAFFIA, RED AND BLACK PIGMENTS
MODEL: W 16.9 - H 32.8 AND WEIGHT 1.8 KG

Mask such as this are called 'Okuyi' or 'Mukudji, and originates from the Punu tribe, south of Gabon. With great purity, they are characterized by a face with youthful features, half-closed eyelids under slightly raised arching eyebrows, a fine realistically-rendered nose, a mouth pursed forward. The pigmentation full or partial vary depending on the purpose of the mask. Coated with red and dark pigments from crushed seeds mixed with palm oil.They also come with an elaborate crested coiffure. The hairstyle of these masks can also vary.

The masks often have an Oriental expression, but no such influence has been established. The entity represented here celebrate through an idealized image the world of spirits to uncover witchcraft, and collective misfortune such as (epidemic, crime) and to commemorate the deceased during funerary ceremonies. The mask depending on the ritual comes with a smiling or grinding expression that could inspire fear or hilarity. They were also worn by novice dancers on stilts during acrobatic performances or used for judicial function in social organization.

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BAULE ANCESTRAL PORTRAIT - RCI

MADE OF 100% WOOD, PIGMENTS
MODEL IS W 21 – H 29 AND WEIGHT 0.9 KG

Baule art is sophisticated and stylistically diverse, and all unique — It suggests an idealized inner state of refined beauty and morality. Baule portrait masks have an oval face with an elongated nose, small open mouth, downcast slit eyes and sometimes with projecting pieces that extend beyond the crest to suggest animal horns close to the ethnicity. In addition, the coiffure, scarification patterns at the temple, braided beard indicate an honor able, respected, and beautiful person in Baule society — the high gloss and smooth patina adds to their physical beauty.

Most of these stylistic attributes are actually a visual vocabulary that sug gests what it means to be good. The Baule believe that before they were born into the world they existed in a spirit world, where each one had a mate. Sometimes that spirit mate becomes jealous of their earthly mate and causes marital discord. When this happens, a figure depicting the other world spouse is carved and placated with earthly signs of attention. Baule Masks and figures carving have been greatly influenced by the Senufo and Guro tribes.

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